

Prof. Langley's Flying Machine.

What Our Local Savant Has Contributed to Aeronautics—Comparisons with Some of the Other Famous Inventions.

Shall we take unto ourselves wings and fly with the eagle in his trackless course, or will the twentieth century come upon us still groveling in the dust?

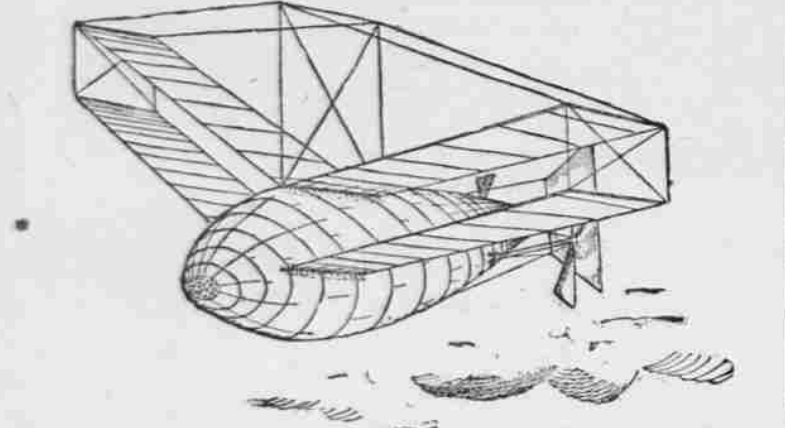
The problem of aerial navigation has been taken from the hands of "flying machine cranks" by men who have studied the question from a scientific standpoint, and their experiments are fast convincing even the sceptical that we are nearing its practical solution.

Four distinct lines of investigation, each with its ardent champions, are being pursued during experiments till the requisite power is attained.

At the last trial, which was conducted in a main stream of the Potomac, the motor was started and sailed away in the face of the wind, finally alighting upon the water and floating there unharmed.

This test made evident some minor weaknesses (which have since been corrected), but proves conclusively that the principle involved is correct one.

Maxim's experiments had culminated in actual flight only a few days before the Langley trial, though the actual flight was not yet achieved, and proved disastrous to the apparatus. His airship is



PROF. LANGLEY'S FLYING MACHINE.

used by eminent inventors in as many countries, and each method has its points of superiority over its rivals.

Upon the theory of flotation, i. e., the employment of a gas bag of whatever shape to overcome the effects of gravity, many inventors are still working.

The use of aeroplanes in conjunction with propellers to sustain and move forward the air ship, finds favor with Maxim, Langley and others.

Sailing, which has been accomplished by means of a modification of the aeroplane form, has reached its highest development through the persistent efforts of Lilienthal, the "Flying Man of Germany," as he is called.

And lastly the complete imitation of the flying bird by the use of wings to beat the air, is occupying the attention of a score of investigators.

Let us see what has been accomplished by these various methods.

Prof. S. P. Langley, of the Smithsonian Institution, has been experimenting with

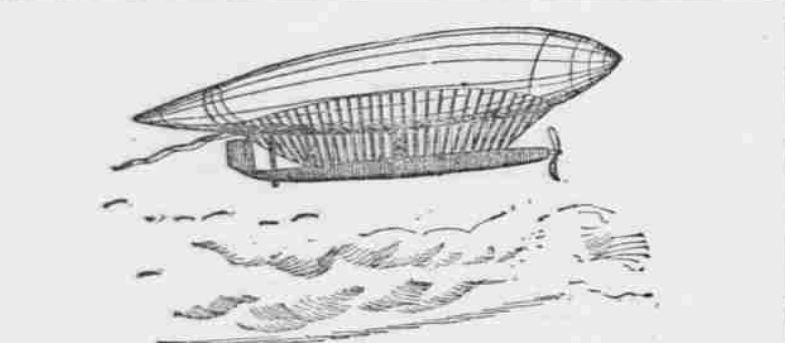
full working size, being 200 feet wide, the aeroplanes having a total area of 1,400 square feet.

Its weight, including water, fuel, and crew of three men, is 8,000 pounds. It is provided with two screws of seventeen feet diameter, capable, when driven at a speed of 400 revolutions per minute, to develop a lift of 2,000 pounds.

AN AIR MONSTER LOOSE.

The engine, operated by vaporized gasoline, developed 365 horse-power, which drove the machine along the track at the rate of thirty-six miles per hour for a distance of 600 feet, when the upward tendency became too great for the restraining side rails to withstand, and the monster aeroplane tore itself free from one rail and pitched headlong from the track, doing considerable damage to the machinery.

That the full weight was upon the air was conclusively proven by the giving away of the upper quadrant. Another trial is contemplated in the near future, which is looked forward to by the entire scientific world.



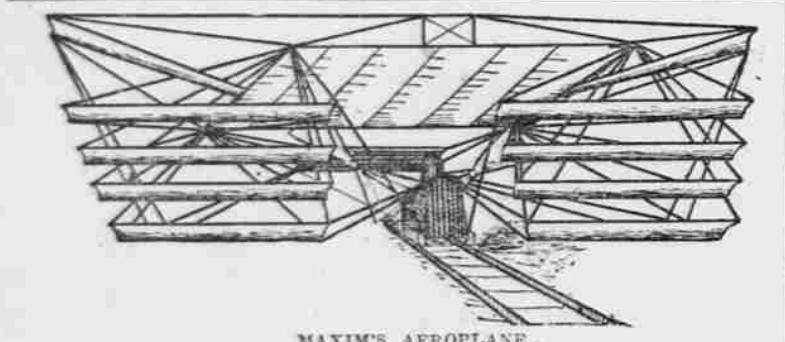
CAPT. RENARD'S AIRSHIP.

aeroplanes and other apparatus pertaining to mechanical flight for the past eight years. He is naturally very reticent in regard to the progress he is making, preferring, as he says, to emerge from the experimental stage before asking a critical public to pass judgment upon his work. He has made such substantial headway, however, that a description of his machine and its method of flying is here given. Near Quantico, Md., half hidden by rushes, floats what appears to be an old scow, surmounted by a shed.

In reality it is a floating workshop of Prof. Langley. When not in use a big padlock guards the secret within, but at late the sounds of hammer and saw are heard from the inner apartment of another trial of the great

The advance of the so-called dirigible balloon, from which so much was expected at one time, has been slow and uncertain, with no recent startling developments. In 1874, Renard and Kiehl, two Frenchmen, in their initial trip succeeded in traversing the air for about four miles at the rate of fourteen miles per hour—returning to the point of departure with a clear conscience. Their dirigible, 165 feet long, equipped with propeller, rudder, and batteries, but this was accomplished in a calm atmosphere. In a high wind it would have drifted windward like any other balloon which depends upon gas for its buoyancy.

And, the way, is not the only agent deemed capable of overcoming gravity.



MAXIM'S AEROPLANE.

a minimum bird, which now hangs suspended from the roof of this mechanical ark. Around the sides of the structure are seen various forms of propellers, some of wood, some of thin metal, representing stages of development which led up to the present perfected blades now used.

But the center of attraction is the flying machine itself. Inside it is a small room, a person, though the apparently inclined wings, four in number, tend to dispel the illusion.

ALUMINUM OVER-TRATED.

Although this plates of aluminum were used in constructing the body, that over-rated metal was not used for the framework and driving mechanism. Steel, taken

weight for weight, is stronger than aluminum, and was used accordingly.

The wings, or aeroplanes, are of silk, varnished to render them water-proof, and have a spread of about ten feet.

The motive power is steam. Prof. Langley says that no system of electrical accumulators and motor can be used, owing to their great weight, and even the steam engine of his early experiments weighed twenty pounds per horse power developed.

His present engine weighs less than half that amount per horse power, and is capable of rotating the two propellers at a fearful speed.

So great is the velocity that the propellers would be torn to pieces were they not made taut by the use of piano wire.

A vertical rudder forms the steering apparatus, and a rope through a ring on the under side of the body serves to retain the



THE SOARING MAN.

flights with his soaring apparatus which give an idea of the sustaining power of the atmosphere.

His device consists of a framework of light bamboo, outspread like the wings of a bat and covered with closely woven cotton. A retractable extension, shaped somewhat like a shoe horn, concave side down, serves for a rudder. A seat is secured between the wings which have a spread of twenty-three feet. The wings have no motion, being rigid, the intent being to imitate the soaring bird.

The subject of aerial navigation is "in the air," so to speak, and surely from the many experiments now being made, the proper solution will be evolved in the near future.

Planked shad dinners every week day at Marshall Hall. Steamer Macalester leaves at 10 a. m.

COMING TO THE THEATERS.

Sam T. Jack's Extravaganza Company, greatest and gayest of all burlesque attractions, has returned from its triumphant tour of Spanish America, and will delight the eager multitudes at the Lyceum Theater Monday evening.

Sam T. Jack, the master mind of burlesque amusement, has been in the business of entertaining the public for many years, and has learned the art of pleasing and gratifying the hearts and eyes of men who like such pleasures as few other managers have or ever will.

His Extravaganza Company is his most recent venture, and to judge by the criticisms of press and public, one of the best of all his long career. It was first tried on the Southern coast, and reaped an immediate harvest of success.

When the company appeared in Havana last November the dons and doctores went wild. The whole show was so new, so unique, so unparalleled in all their previous experience, that the Spaniards were captured as if by storm, and the unqualified success of the tour was assured immediately. The company went through Mexico with equal happiness, and now, improved by experience and travel, is once more on its native soil.

The show at this theater will be the same in all respects that lately pleased the proud Hidalgo. There will be a Spanish romance, outlined and embellished in burlesque, the elements of melodrama, farce comedy and good variety will be given free latitude; handsome women by the score will exhibit their merry faces and captivating forms; cheery comedians will spring jokes that brought equal mirth in Illinois and Mexico, and a splendid series of living pictures will furnish artistic diversion and an unrivaled display of sensuous luxuries.

The announcement of the return engagement of Hinch's Grand Opera Company to the Academy, on Monday, April 29, recalls many pleasant memories of their first engagement in this city last spring.

The season is limited to four weeks, during which time the company will be heard in a varied repertoire. Miss Selma Kertel, soprano; Miss Marie Von Caenen, soprano; Miss Marie Von Caenen, soprano; Miss Marie Von Caenen, soprano.

Monday Mr. Robson will appear for the first time in this city as Mr. Dionysius Dimple, a husband and father in John Baldwin Backstone's famous comedy, "Leap Year, or the Ladies' Privilege." It will be repeated Tuesday, Wednesday, and Thursday evenings and at the Wednesday matinee, Friday evening and at the Saturday matinee.

The coming engagement of Miss Ada Robson at the National Theater on Monday evening is looked upon as one of the most important of the season. She will be supported by the strength of Mr. Daly's company, including Mr. Frank Worthington, Mr. George Clark, Mr. William Owen, Mr. Sydney Herbert, Mr. John Craig, Mr. William Sampson, Mr. Thomas Edgeland, Mr. Robert Raworth, Mr. Tyrone Power, Mr. George Lester, Miss Sylvia Curtis, Miss Laura Hansen, Mrs. Thomas Barry, Misses Connor, Bryant, Mallon, Brophy, Hoffman, Nelson, and Lorraine.

Mr. and Mrs. Kendal are now on their last American tour, and will make their farewell appearance in this city at the New National Theater week beginning Monday, April 29, for which a repertoire of exceptional interest has been arranged.

"Sh" will be the attraction this week at Butler's Road. This city at the rate of thirty-six miles per hour for a distance of 600 feet, when the upward tendency became too great for the restraining side rails to withstand, and the monster aeroplane tore itself free from one rail and pitched headlong from the track, doing considerable damage to the machinery.

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Opera Costuming Is Her Art.

MRS. SEIDLE DEVELOPS A NEW BUSINESS FOR WOMEN.

The Wife of Abbey's Property Master Successful at Stage Dressing and Painting.



Welding a brush with which she was adorning the sleigh of La Perichole, the Grand Duchess, was a woman painting chubby cheeks.

Mrs. Seidle has developed a genius for designing opera costumes and character opera costumes, and is taking a leading place where men have hitherto reigned supreme. As soon as women artists learn about Mrs. Seidle others will come to her for help, but she is not a costume designer in the ordinary sense of the word. She is a costume designer in the sense that she is an artist in her own right, and she is a costume designer in the sense that she is a woman who is a woman.

London artists have been accustomed to get many American orders, but Mrs. Seidle has kept more than one order in this country in the last year which might otherwise have been sent to England. She is the best person to whom to send orders for costumes in this country, and she is the best person to whom to send orders for costumes in this country.

Willard was in "Judith" were done by Mrs. Seidle, and Willard happened in one day while she was at work, declared that it was the first time in his experience, until in England, this country, that he had seen a woman's costume painting.

Mrs. Seidle is decidedly pretty, bright,

and a model housekeeper. She is the mother of an interesting small boy and has a very attractive and charming husband, who is a decidedly proud of the use to which his wife has turned her artistic training and talents.

On entering a town one can judge the authorities' fitness. For where the footpaths and walls are falling, where in the ditches dirt is collected, and dirt in every street is seen lying.

Where the stones come out of their groove, and are not replaced there. There, surely, that town is known to be a town of the future.

For where order and cleanliness reign not supreme in high places. Then to dirt and decay the citizens soon get accustomed.

Just as the beggar, accustomed to wear his clothes full of tatters. Therefore I have often wished that Her Majesty would start in her travels, Strasbourg and Frankfurt.

And that pleasant town, Mannheim, so evenly built and so cheerful. He who has seen such large and cleanly cities rests better.

Till one comes to a town, however small, he sees better. Do not all praise our pavements? Our well-arranged covered conduits. Always clean and with water, utility.

Needing with safety. Six times in council I superintended the town works, receiving hearty thanks and assistance from every well-disposed burgher.

—Chicago Record.

The Return Courtroom. A Prussian officer quartered in Alsace one day visited a chapel in the outskirts of the town. Greatly surprised at seeing a silver vase among the votive offerings, he demanded an explanation from an "intelligent native" who was showing him round.

"An entire quarter of the town," the Alsatian proceeded to relate, "was once infested by a army of mice, which constituted a veritable plague. Then a kind-hearted lady took it into her head to get a silver mouse made and to present it to the Virgin. A week afterward all the mice had disappeared."

The officer burst out laughing and exclaimed: "What! are the people in this country so stupid as to believe such things?" "Oh, not!" promptly replied the Alsatian; "for if we did we should long since have sent the Virgin a silver Prussian."—Le Petit Parisien.

MY QUEEN. He loves not well whose love is bold, I would not have thee come too high, The sun's gold would not seem pure gold Unless the sun were in the sky. To take him hence and chain him near Would make his beauty disappear.

He keeps his state. Do thou keep thine. And shine upon me afar, So shall I bask in light divine That falls from love's own guiding star; So shall thy enigma be no more, And so thy passion shall not die.

But all my life will reach its hands Of love's longings toward thy face. And be as one who speaks its words In rapture at some speechless grace, My love, my hope, my all will be To look to heaven and love to thee!

Thy eyes will be the heavenly lights, Thy voice the music of the breeze, What time it ways on moonlit nights The murmuring tones of leafy trees, And I will touch thy beauteous form In June's red roses, rich and warm.

But thou thyself shalt come not down From that pure region far above, Keep thy throne in the sunny crown, Queen of my heart and queen of love, A monarch in thy realm complete, And I a monarch at thy feet, as thou.

—William Winter.

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In that work I became familiar with the value of various colors on the stage. That is very necessary to costume designers, because a color that in itself might be very effective before the footlights, behind them, in a stage group, would be absolutely fatal to the picture. I'll tell you one thing that always is pleasing: It is to have opera stars follow every item of a design made for them. Miss Russell is such a conscientious person in that way that it is a delight to design for her.

In "The Princess Nicotine" she adhered to the sketch, even to the roses she wore. Yes, the Princess Nicotine hat, which has been the rage here in New York, was part of the design.

Mr. and Mrs. Seidle have one of the prettiest homes in the theatrical colony at Ludlow, about half an hour's ride from New York city. The house is on the bank of the Hudson and from the droll little studio where Mrs. Seidle works the view is up and down the Hudson and the Falls for miles. It isn't like other studios, because it is a studio without a seat.

All the Same. Binge—What did you give me this key for? It isn't my latch-key.

Mrs. Rings—You won't have any more trouble with that key than you usually do.

—New York World.

The chief article of furniture in a large country filled with antique books for the modern stage.

Mrs. Seidle has just finished designs for a Russian court, the Fortuna Theater, relics of which are still to be seen in the shape of filmy tracings hanging to a door. Some are tinted with water colors, as they were in the finished sketches that have just gone to the costume, with little samples of colors and materials and trimmings fastened to them. Here is a chorus girl from Lapland, another from Iceland. Here is a costume for Miss Russell, another for a group of four chorus girls and another for twelve. It is a most important part of the business to know how many of each group are to be on the stage at each scene, for the designers must be arranged that one dress shall not lose its effect because another of less importance is of a color that holds more stage light and attracts the eyes of the audience more quickly. The colors in a stage picture must not wear at each other, and Mrs. Seidle has in her mind all these costume groups before the designs are sent out of her hands.

As many as forty or fifty different designs are made from one opera usually, and then the men often wear masculine editions of feminine designs.

Hanging on the ever useful door are a couple of folded sheets of paper. "That is the way the opera comes to me," says Mrs. Seidle. "The next one I shall attempt is an Egyptian affair. I'll go browsing around through all our books and through libraries until I get into an atmosphere of lotus and nymphet. Then I shall go to work, and if necessary, can't get through an opera in three weeks, but a month is better."

Any one who is hunting for a new collection had better take a hint here. When the designs are completed and sent to the purchaser, every one of them is a little water color given of a figure, and so full of action that often they are preferred to portraits as foundations for the posters of a company. What becomes of all these sketches isn't stated, but if they could be secured they would make an immensely interesting collection.

Among the other things in which Mrs. Seidle has had experience is scene painting. When Mr. Seidle was with a former manager in New York, Mrs. Seidle more than once mounted the scaffold and laid on coats of paint over good canvas, especially for tapestry settings. The Ephraim cartoons which E. Willard was in "Judith" were done by Mrs. Seidle, and Willard happened in one day while she was at work, declared that it was the first time in his experience, until in England, this country, that he had seen a woman's costume painting.

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AMUSEMENTS.

ACADEMY Next Week HINRICH'S

Grand Opera Company, Presenting a Brilliant and Extensive GRAND OPERA REPERTOIRE AT POPULAR PRICES.

Interpreted by Such Famous Artists as Mrs. Selma Kertel-Kronold, Mme. Marie Van Caenen, Sig. Dante Del Papa, Sig. Fernando Michelena, Sig. Ludovico Viviani, and Sig. Giuseppe Campanari.

Especially engaged from the Metropolitan Opera Company, New York.

REPERTOIRE FOR THE FIRST WEEK: Monday and Saturday.....CARMEN Tuesday.....THE MASKED BALL Wednesday.....ROMEO AND JULIET Thursday.....LA GIACONDA Friday.....LA GIACONDA

Efficient Chorus and Grand Orchestra under the personal direction of Mr. GUSTAV HINRICH.

Subscription sale opens Tuesday morning. Seats for single nights opens Wednesday.

Regular Academy Prices.

ACADEMY OF MUSIC. First Presentation of CORONET AND COIN